

Evan Meier

Aeolian Murmurs

for Violin, Clarinet/Bass Clarinet, Violoncello,
and Piano/Electric Piano

April 2015

Instrumentation:

Violin

Clarinet in Bb; doubles Bass Clarinet in Bb

Violoncello

Electric Piano; doubles Acoustic Piano

Performance Notes:

The preferred piano setup is to remove the lid and music rack of the acoustic piano, and lay the electric piano across the top. With this setup, the pianist is free to use either hand on either keyboard. A similar effect could be produced by employing an electric keyboard setup with two manuals, with the lower keyboard set to an acoustic piano sample.

The electric piano part requires a separate damper pedal, and the pedal markings are indicated below its staff. If the pedal is marked "sempre," hold the pedal until new pedal changes are indicated.

The electric piano sample should be as close as possible to a Fender Rhodes piano.

Program Note:

When I initially conceived *Aeolian Murmurs*, I considered the Aeolian Harp, which is an ancient instrument that is essentially played by the wind. I was fascinated by the idea that music could come into being without direct human agency. I imagined music that was unplanned, unformed, opaque, and inarticulate, but nevertheless muttering its way into existence with each stutter-step, slowly constructing itself and taking shape. So what I've written here is basically a process-driven piece, but with a somewhat haphazard form. The harmonies are largely driven by extended pedal-points on the pitch G#/Ab.

Duration 7'

Aeolian Murmurs

Commissioned by Paperwing Ensemble

Evan Meier

Murky, Pulsing $\text{♩} = 76$

The musical score is arranged in five systems. The first system includes Violin, Clarinet/Bass Clarinet in Bb, Violoncello, Electric Piano, and Piano. The second system includes Violin (Vln.), Bass Clarinet (B. Cl.), Violoncello (Vc.), Electric Piano (E. Pno.), and Piano (Pno.).

Violin: Features a pulsing melody with dynamic markings *ff*, *mf*, *ff*, and *p*. It includes triplets and a *sim.* (sustained) marking.

Clarinet/Bass Clarinet in Bb: Provides a low, sustained accompaniment with dynamic markings *ffp* and *ppp*.

Violoncello: Offers a low, sustained accompaniment with dynamic markings *ffp*, *ppp*, *ffp*, *n.* (noisy), *ff*, and *n.*

Electric Piano: Features a pulsing accompaniment with dynamic markings *ff* and *ff*. It includes a *ped. sempre* (pedal always) marking and a *l.v. al niente* (lento vivace al niente) marking.

Piano: Provides a low, sustained accompaniment with dynamic markings *ff* and *ff*. It includes a *ped. sempre* marking and a *f* marking.

Violin (Vln.): Features a pulsing melody with dynamic markings *ff*, *ppp*, *f*, *ff*, *pp*, *f*, and *ff*.

Bass Clarinet (B. Cl.): Provides a low, sustained accompaniment with dynamic markings *ff*, *ppp*, *ff*, *ppp*, *ff*, and *ppp*.

Violoncello (Vc.): Offers a low, sustained accompaniment with dynamic markings *ff*, *pp*, *f*, *p*, *ffp*, *f*, *p*, *f*, *ffp*, *f*, and *p*.

Electric Piano (E. Pno.): Features a pulsing accompaniment with dynamic markings *ff*, *mf*, *ff*, *ff*, and *p*.

Piano (Pno.): Provides a low, sustained accompaniment with dynamic markings *ff*, *mf*, *ff*, *f*, *ff*, and *p*.

13

Vln. *mf* < *f* — *pp* *f* — *p* *pp*

B. Cl. *f* — *pp* *mf* — *p* *f* — *p* *f* — *p*

Vc. *mf* < *f* *mf* — *p* *f* — *p* *f* — *pp*

E. Pno. *f* *f* — *p*

Pno. *mf* < *f* *mf* 3 *pp*

8^{va} — |
Ped. — |

18

Vln. *pp* — *mf* *p sub.* *pp* — *mf* — *p* *ff*

B. Cl. *f* — *pp* — *p sub.* < *f* — *p* *f sub.*

Vc. *pp* — *mf* *p sub.* *pp* — *mf* — *p* *f sub.*

E. Pno. *pp* — *mf* *p sub.* *pp* — *mf* — *p* *f sub.*

Pno. *p* *f sub.*

8^{va} — |
Ped. — |

23

Vln. *mf* *ppp* *p* *con sord.*

B. Cl. *mf* *ppp* To Cl.

Vc. *mf* *p* *con sord.*

E. Pno. *f* *p* *Red. sempre*

Pno. *mf* *f* *p* *Red. sempre*

30

Vln. *mf* *p* *sfz* *pizz.* *senza sord.* *arco* *p<*

Cl. Clarinet in B \flat *mf < fp* *fp* *p<*

Vc. *mf* *p* *sfz* *pizz.* *senza sord.* *arco* *p<*

E. Pno. *sfz* *sfz*

Pno. *sfz* *sfz*

36

Vln. *mf* *f* *p sub.* *f* *mf* *sfz* *p* *sfz* *pizz.*

Cl. *mf* *f* *p sub.* *f* *mf* *fp*

Vc. *mf* *f* *p sub.* *f* *mf* *sfz* *pizz.* *sfz*

E. Pno. *f* *mf* *mf*

Pno. *f* *mf*

43

Vln. *p*

Cl. *fp* *mf*

Vc. *sfz* *sfz* *mf*

E. Pno. *sfz* *sfz* *p*

Pno. *sfz*

8^{va}

49

Vln. *arco* *mf* *f* *mf*

Cl. *f* *mf*

Vc. *f* *p*

E. Pno. *sfz*

Pno. *sfz*

8^{va}

54

Vln. *f* *mf* 3 3 3

Cl. *f* *mf* 3 3 3

Vc. *sfz* *p* 3 *sfz* *sfz* *cresc. poco a poco* 3

E. Pno. 5 6 6 6 6 6 7

Pno. 6 6 6 6 6 7

58

Vln. *f* 3 3 3

Cl. *f* 3 3 3

Vc. *sfz* 3 *sfz* *sfz* *sfz*

E. Pno. 6 7

Pno. 6 7

62

Vln. *ff* *ppp* *f* *pp sub.* *f* *pp* *ff*

Cl. *ff* *p* *f* *p* *f* *pp* *ff* To B. Cl. //

Vc. *ff* *p* *f* *p* *f* *pp sub.* *ff* //

E. Pno. *pp sub.* *f* *p* *f* *pp* *ff* //

Pno. *both keyboards*

69 *pizz.* *rit.*

Vln. *ff* *ppp*

B. Cl.

Vc. *ff* *pp*

E. Pno. *secco* *ff* *pp*

Pno.

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73 **Meno mosso** ♩ = 76

Vln. *arco* *mf* *p*

B. Cl. *p* *mp* *p* *mf* *p*

Vc. *p*

E. Pno. *p* *mf*

Pno. *p* *fp* *mf*

77

Musical score for measures 77-80. The score is for five instruments: Violin (Vln.), Bass Clarinet (B. Cl.), Violoncello (Vc.), Electric Piano (E. Pno.), and Piano (Pno.). The music is in 3/4 and 4/4 time signatures. Dynamics include *mf*, *mp*, *p*, and *pp*. There are triplets and sixteenth-note patterns. A *Ped.* (pedal) marking is present at the bottom.

81

Musical score for measures 81-84. The score is for four instruments: Violin (Vln.), Bass Clarinet (B. Cl.), Violoncello (Vc.), and Piano (Pno.). The music is in 3/4 and 4/4 time signatures. Dynamics include *mf*, *f sub.*, *p sub.*, and *arco*. There are triplets and sixteenth-note patterns. A *Ped.* (pedal) marking is present at the bottom.

85

Vln. *p sub.* *f* *p sub.* *ff*

B. Cl. *f* *p sub.* *f*

Vc. *p sub.* *p* 6 6 6 6 6 6 *f*

E. Pno. *p* *mf* 6 6 *f* *ppp* *2ed.*

Pno. *p* *f*

88

Vln. *f* *sfz* *f* *pizz.* 5

Cl. *sfz*

Vc. *sfz* *pizz.* *p* 6

Pno. *sfz*

92

Vln. 7

Cl. Clarinet in Bb *pp*

Vc. *sfz* *p* 3 3

E. Pno. 6 6 6 6 6 6 6

Pno. *pp*

95

Vln. *pp* *mp*

Cl. *pp* *mp*

Vc. *sfz* *arco sul pont.* *pp*

E. Pno. 6 6 6 6

Pno. *p* *mp*

98

Vln. *ff* *mf*

Cl. *mf* *p* *fp*

Vc. *mp* *ppp*

E. Pno. 6 6 6 6

Pno. *p* *pp*

100

Vln. *f* *mf* *arco sul pont.* *pp*

Cl. *fp* *ff*

Vc. *ord.* *p* *ff* *pizz.* *p*

E. Pno. 6 6 6 5 *ff*

Pno. 6 6 6 5 *ff*

Meno mosso ♩ = 72

105

Vln. *ord.* *p* *pp* *n.*

Cl. *p* *pp* *n.*

Vc. *f* *p* *pp* *n.*

E. Pno. *f* *mf* *mf* *p* *ped.*

Pno. *f* *mf* *pp* *ped.*

115

Vln. *pp* *n.* *pp* *mp* *pp* *mp* *pp*

Cl. *pp* *n.* *pp* *n.* *pp* *n.* *p*

Vc. *pp* *n.* *p* *5* *mp* *n.* *pp* *n.*

E. Pno. *ped.*

Pno. *ped.*

121 **Piu mosso** ♩ = 80

Vln. *pizz.* *p* *mp*

Cl. *mp* *n.* *p* *n.*

Vc. *pizz.* *p* *mp* *arco* *p* *5* *mp*

E. Pno. *ppp* *ped.* *p* *pp* *ped.*

Pno. *pp*

A tempo ♩ = 80
arco con sord.

molto rit.

126

Vln. *p* *mp* *pp* *pp*

Cl. *p* *mf* *p* *mf* *ad libitum*

Vc. *pizz.* *pp* *mp* *pp*

E. Pno. *pp* *ppp* *Ped.*

Pno. *pp*

130

Vln. *mf* *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Vc. *f* *p* *5* *f* *p* *5* *p* *pp* *arco*

E. Pno. *5* *5* *5* *5* *3*

Pno. *mf* *5* *mf* *5*

134

Vln. *mp* *pp* *mp* *pp*

Cl. *mp* *pp* *mp* *pp*

Vc. *pizz.* *f* *p* *5* *arco* *p* *pp* *pizz.* *mf* *p* *5* *arco* *p* *pp*

E. Pno. *5* *5* *3* *5* *5* *3*

Pno. *mf* *5* *mp* *5*

140

Vln. *pizz.* *p*

Cl. *p* *pp* *p* *pp*

Vc. *pizz.* *mp* *p* 5

E. Pno. 5 3

Pno. *p* 5

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145

Vln. 5

Cl. *pp* *mf* *pp*

Vc. *mp* *p* 5

E. Pno. 5 3

Pno. *p* 5

149

Vln. *pp* *arco* *rit.* *fp*

Cl. *ppp* *p* *fp*

Vc. *p* *pp* *mp* *p* *arco* *fp*

E. Pno. *f sub.*

Pno. *ppp* *p* *f sub.* *p*

155 *Meno mosso* ♩ = 72

Vln. *> ppp* *pp*

Cl. *> ppp* *pp*

Vc. *> ppp* *pp*

E. Pno. *ppp* 5 3

Pno. *pp* *8va* *ppp* *8vb*

159

Vln. *ppp*

Cl. *ppp*

Vc. *ppp*

E. Pno. *ppp*

Pno. *ppp*

(8)

8^{va}

The musical score consists of five staves. The Vln., Cl., and Vc. staves are in treble clef with a key signature of one sharp (F#). The E. Pno. staff is in bass clef with a key signature of one sharp (F#). The Pno. staff is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The score is divided into four measures. The first measure is in 2/4 time, and the second and third measures are in 4/4 time. The fourth measure is in 2/4 time. The Vln., Cl., and Vc. parts feature long notes with *ppp* dynamics. The E. Pno. part features long notes with *ppp* dynamics and a *8^{va}* marking. The Pno. part features triplets in both hands with *ppp* dynamics. A circled '8' is written above the first measure of the Pno. staff. A dashed line is drawn across the Pno. staff, with the *8^{va}* marking and *ppp* dynamic below it.

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